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MU 510 Musical Foundations for Pastoral Ministry

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MUSICAL FOUNDATIONS
For
PASTORAL MINISTRY ~ MU510
Instructor: Wm. C. Goold
ASBURY THEOLOGICAL SEMINARY
Three (3) Credits
 Filed: MU510.Syllabus

Course Description:

This course explores, informs and equips the pastor to deal with and understand the content, context, purpose, functions and biblical and theological foundations and dynamic roles of music in the worship life of the local church. In each class session intentional emphasis is given to content and modes of class presentation(s) because the intended, specific focus of this course is for pastors who, though perhaps not formally trained as musicians, anticipate weekly involvement with music in their congregational worship of God.

Course Goals:

Upon completion of this course you will:

1. Understand and articulate a basic understanding of how music functions in Christian worship.
2. Understand and articulate a directing, guiding theology and philosophy of music in Christian worship.
3. Understand and evidence familiarity with a variety of corporate worship styles and how music functions most productively within each style.
4. Show your awareness of musical resources for special services or worship, including weddings, funerals, baptisms and other special services.
5. Understand and better use the resources available in a denominational hymnal such as *The United Methodist Hymnal* and *The United Methodist Book of Worship*.
6. Show your awareness and understanding of the content and contextual role of praise/worship materials.
7. Understand and evidence a broad-based history of the use of music in Christian worship, i.e., the long-term story of Christian music.
8. Gain an elementary understanding and grasp of congregational song leading.
9. Gain an elementary understanding and grasp of the historical role of Psalm singing and chanting plus methods for utilizing a variety of ways in which to do Psalm singing today.
10. Gain an elementary understanding of music theory, including key signatures and the meaning and functions of modulation and bridging with song sets.

Course Texts:

All students registered for the class will be expected to purchase and read in their entirety the following texts:

- Case, Riley B., Understanding Our United Methodist Hymnal. Bristol Books, 308 East Main Street, Wilmore, KY.
- Flather, Doug and Tami., The Praise and Worship Team Instant Tune-Up. Zondervan, Grand Rapids, Michigan. ISBN 0-310-24232-0.
- Frame, John M., Contemporary Worship Music: A Biblical Defense. P & R Publishing, P.O. Box 817, Phillipsburg, New Jersey, 08865.
- Hurst, Lynn, Changing Your Tune! The Musician's Handbook for Creating Contemporary Worship. Abingdon Press. ISBN 0-687-02297-5.
- Hustad, Donald P., Jubilate II: Church Music in Worship and Renewal. Hope Publishing, Carol Stream, IL.
- Lockyer, Herbert Jr., All the Music of the Bible. Hendrickson Press. ISBN 1566535310
- Owens, Bill (Herb Miller, Editor), The Magnetic Music Minister. Abingdon Press, c. 1996.

Students are not required to purchase a copy of The United Methodist Hymnal, but will need frequent access to a copy of this hymnal. The 1989 edition will be used very frequently.

Course Procedure and Requirements:

The professor will lead and lecture. Class method is a *modified seminar* format. Teaching style will be such that students will be given multiple opportunities for class discussion and will be expected to participate in these discussions. Some small group discussion will be included on particular issues. Class will utilize videos, recordings, considerable in-class singing, demonstrations by class members and sub-group processing. Because it is anticipated that class discussion will generate need for more discussion, portions of sessions may be intentionally given to “catch-up” as seems appropriate and with mutual consent between class and professor.

Please note: *Agreement with the professor is not the goal of the class*. Exposure to varied positions and individual thinking are the desired goals, leading to formative, personal positions and thinking that will translate into present and future ministry application.

Expectations and Requirements for All Class Members

Examinations and Term Papers.

No mid-term and no final examination will be given. No formal term paper, as such, is required. Course requirements will be fulfilled through progressive increments. Each student will be expected to do each of the following:

Entrance Photo.

At third class session, each student will hand in a one page, typed, double spaced *entrance photo* from which the reader (or the class) will learn three specific things about you. (With the student's permission, some papers may be shared with the class.)

- a) What is your present association, experience and facility with music in Christian worship?
- b) What music gifts/graces/talents do you feel you possess?

- c) What do you anticipate to be your greatest need and growth area in with music in Christian worship? How could this class be most helpful/useful to you?

Assigned Reading and Verifications.

You will note that considerable reading is expected as reflected in the multiple assigned texts. Over the course of the term each student will submit a total of 10 Reading Verifications, each verifying a minimum of 120 pages since the previous verification was submitted. RVs must be submitted on the form(s) distributed by the professor at the first class meeting. RVs will be submitted at the beginning of each class. They will serve as the *attendance ticket* for that class. For personal reasons and circumstances students may elect to skip any single week of RV reporting, but may not skip two weeks in succession. The simple point of this reporting process is to distribute the required reading throughout the term. A suggested reading order for the texts will be given at the first class period. The result should be that each student will read a minimum of 1200-1300 pages during throughout the semester. (Obviously, a student may elect to fulfill all reading early, in which case no subsequent RVs will be necessary.) RV reporting assumes an honor/integrity system. One-half of the term grade is valued in the assigned readings.

Overnight Deliveries.

Several times throughout the term, the professor may distribute a pertinent article or brief sketch to be read prior to the next class session. These will usually be short and offer an opportunity to include new, emerging articles and information. Students will verify OD readings which carry point values.

Compile a Formal Class Notebook. This notebook must be organized and tabulated. It must contain specific sections for class notes, personal journal entries (weekly), reading verifications, class handouts (including songs and musical resources), questions/concerns and insights, and other relevant materials, forms and summaries. Obviously, regular class attendance will be a vital part in constructing such a notebook. Early in the term the professor will hand out a one-page description, *Notebook Suggestions for MU 510*. Students who read it and follow its specific suggestions will do well with this requirement.

Complete Three Worship/Music Analysis/Critique Forms.

Three times during the term, the student will complete a worship/music critique form on which the student will reflect and evaluate the music experienced in a service of worship attended by the student. The three services could include one or more of the following:

- a) one worship service in the student's regular, local church regularly attended
- b) one regular worship service in Estes Chapel (not lecture type)
- c) one service attended out of "your regular zone", a church other than your own.

Specific methods for observation and critique will be discussed in class. Appropriate forms will be distributed.

Exit Tickets.

Several times during the term (no fewer than five times and perhaps more), the final five minutes will be given to completing an *Exit Ticket* (not to be confused with the *Exit Photo* mentioned below) on which the student will briefly reflect and comment on the class period just experienced. These are informational only for the benefit of the professor.

Exit Photo.

A four page, post-class reflection paper is to be submitted in which the student will very carefully, and *very specifically* craft the following:

- a) 2/3 of the first page will capture who you were and what you thought as the course began, i.e., *who I was...*
- b) final page will reflect who you are at the end of the course and what you feel you have gained, how you have grown in understanding the music of Christian worship and how you feel about your present capacity to guide and use music in Christian worship, i.e., *who I now am...*
- c) the pages in between will reflect specific things that you feel you are now taking from the class are prepared to implement in your own worship ministry, i.e., *what I believe I have gained and am prepared to now use.*

Papers must be 1" margin, double-spaced, typed, and must demonstrate careful editing and graduate level writing. This is significant component of your grade.

B/P Attendance.

This expectation and component is a check-point of subjective evaluation by the professor. Throughout the class the professor will have numerous occasions to observe each student. Each student is totally unique; no person is exactly like another. At the same time, each student ought to bring to the class a mind, a brain with cognitive capacity. This is the B Factor. Each student also brings a capacity to make a unique, emotive contribution to the energy and synergy of the total class. Simply put, each student has an emotional pulse. This is the P Factor. In addition to being physically present, each student is expected to register regular B/P (Brain and Pulse) attendance. Evidence of student's passivity and apathy will factor into B/P considerations.

Course Modifications.

Effective graduate level education is most often dynamic. Learning both requires and gives off a type of energy. Each class is unique. For these reasons it is sometimes helpful to the class to make modifications and changes of direction that would appear to divert from the stated syllabus and daily class guidelines. If and when these seem appropriate, the professor will always attempt to do so with the understanding and agreement of the class and always for the benefit of the class.

Determination of Final Grade:

Grading in MU 510 is a very simple process. Each student will award and determine his/her own grade. Each student will begin the term with a deposit of 100 points, equivalent to a grade of A (+). **Points are not earned in this course; the student begins with 100 points. Points may be forfeited.** Each course requirement carries with it a corresponding, specific point value. Work submitted on time will be returned with a number that will be circled by the professor. **These numbers will be expressed as minus numbers.** Minus points are simply subtracted from the student's running total. **Therefore, the ideal "circled number" will be zero!** At any point in the term, the student is thus able to instantly determine his/her standing grade to that point in time by simple subtracting any minus points from 100.

Account points will be translated into letter grades. Qualitative descriptions of letter grades may be found on page 28 of the *Asbury Theological Seminary Academic Catalog 2003-2004*. In MU 510 student points will be translated to letter grade on the following

basis: 98 and above = A+ (although A+ is not recorded by the Registrar); 94-97 = A; 90-93 = A-; 87-89 = B+; 84-86 = B; 80-83 = B-. Further letter calculations are made on the same diminishing scale.

Student's Calculation of Grade:

Students may determine their own grades by simply subtracting “minus points” (indicated by the circled number on all work returned) on the basis of the following point values:

[Note: A helpful analogy may be to think of the above points translated into dollars. Each student begins with \$100 (grade bucks) to be spent as you desire. The balance of “grade bucks” in the account at any point in time determines the grade at that time. Student may assume full, existing “buck” values for any projects not yet due.]

Entrance Photo	2	points
Reading Verifications (10 RVs @ 5 pts ea)	50	points
Overnight Deliveries (5 @ 1 pt ea)	5	points
B/P Attendance Factor (subjective)	6	points
Class Exit Tickets (5 @ 1 pt ea)	5	points
Worship/Music Critiques (3 @ 2 pts ea)	6	points
Class Notebook (student's permanent record)	18	points
Exit Photo (student's class reflection paper)	8	points
Total points at beginning of term	<hr/> 100	

Topics for Lecture and Discussion.

Note: Over the span of the semester, together we will explore and discuss the following topics and class activities. They may or may not be covered in the order listed, but together we will make every attempt to address as many as possible.

- Introduction and explanation of expectations and procedures.
- Multiple experiences of class singing, usually intended to be pedagogical in nature.
- How music functions in worship and elsewhere.
- What does music mean?
- How pastors can learn to think like musicians.
- How pastors can teach musicians to think like pastors.
- Pastoral ministry and music ministry: areas of common ground.
- *The Nature of Music* (video with class discussion guide).
- Twelve specific songs and how they function.
- Understanding a hymnal and how its functions (we will use The U.M. Hymnal).
- A closer look at the hymnal.
- Understanding meter and metrical feet.
- Helpful hints for teaching songs.
- Possibilities for increasing congregational repertoire.
- Familiar words with new tunes and familiar tunes with new words.
- Understanding the value and use of paraphrasing a hymn text.
- Improving and inspiring congregational song.
- Music theory for non-musical pastors.
- Becoming a song leader.
- Discovering and re-discovering Psalm singing in a variety of ways.
- Free-flowing praise and constructing a quality song-set.
- What actually goes on in worship: Thinking about worship forms and styles.
- Music and theology.
- Review and catch-up, used as needed.
- Final words about notebooks, critiques and reading reports.

Professor's Pledge: Students may be rightfully concerned about the timely return of their papers, projects, notebooks and such. The professor will make every attempt to give prompt and meaningful turn-around and feedback. The professor will attempt to return final notebooks and projects, with grades, no later than two weeks following the completion of class.

Notebook Suggestions for MU 510

1. Secure a binder that you know will be large enough. Don't recycle an old, thin one! Most often a 1-1/2 inch binder is the minimum size that will work. Think large!
2. Put your name and address on your binder in a place where it is easily read.
3. Purchase a set of manila, pre-punched tabulation dividers and use them.
4. Suggested, tabulated sections might be:
 - Class Syllabus, etc.
 - Hymns and Hymn Handouts
 - Praise and Worship Songs and Choruses
 - Psalms and Other Psalm-Related Materials
 - Class Notes
 - Class Lectures and Overheads
 - Case Studies
 - Additional Readings/Handouts
 - Music Theory Materials and Music Terms
 - Concepts and Applications I Have Learned
 - My Reading Verifications
 - My Overnight Deliveries
 - My Worship/Music critiques

You may wish to also include other sections as your notebook “grows”.

5. Keep your notebook up-to-date. Don't wait until the final day of class to begin its assembly and organization. Assemble your notebook class by class.
6. Read the class syllabus from time to time. Keep in mind your notebook is a significant portion of your final grade. It is virtually impossible to earn an A without a quality notebook.
7. Goal: Upon completion of MU 510, you should be able to virtually teach the course from your notebook!
8. Absolutely, positively, do not encase items/pages in “plastic” until after your notebook is returned to you ☺!

